

The World's most comprehensive collection of Light Music on Compact Disc

THE GOLDEN AGE OF LIGHT MUSIC

100 Greatest American Light Orchestras - Vol.1

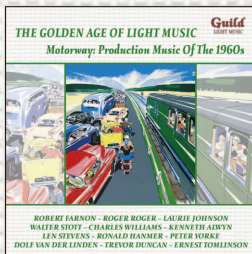
GLCD 5224



GLCD 5225



GLCD 5226



GLCD 5227



GLCD 5228



GLCD 5229



**NELSON RIDDLE - DAVID ROSE - FRANK PERKINS
PAUL WESTON - BILLY VAUGHN - VICTOR YOUNG
BERNIE WAYNE - GORDON JENKINS - LES BAXTER
MONTY KELLY - HARRY GELLER - AL GOODMAN**

100 GREATEST AMERICAN LIGHT ORCHESTRAS – Volume One

- | | | |
|----|--|------|
| 1 | Wunderbar (from “Kiss Me Kate”) (Cole Porter) WARREN BARKER & HIS ORCHESTRA – Warner Brothers WB 1218 1958 © | 3:10 |
| 2 | Cubamba (Monty Kelly) MONTY KELLY & HIS ORCHESTRA – Essex ESLP 108 1954 | 2:48 |
| 3 | Golden Earrings (Jay Livingstone) THE CLEBANOFF STRINGS AND PERCUSSION – Mercury SR 60869 1961 © | 4:01 |
| 4 | Ballade De Ballet (Alec Templeton) ALFREDO ANTONINI & HIS ORCHESTRA – Coral CRL 57016 1956 | 2:53 |
| 5 | Snow Flurries (Mahlon Merrick) MAHLON MERRICK & HIS ORCHESTRA – Urania UR 9013 1957 | 2:46 |
| 6 | The Lost Weekend – Theme from the film (Miklos Rozsa) AL GOODMAN & HIS ORCHESTRA – RCA Victor LPT 1008 1952 | 4:58 |
| 7 | Dancing In The Dark (Arthur Schwartz) AL SACK CONCERT ORCHESTRA – Tops L 1505 1956 | 2:57 |
| 8 | In An 18th Century Drawing Room (Raymond Scott) JOHN SCOTT TROTTER & HIS ORCHESTRA – Warner Brothers WS 1223 1958 © | 3:16 |
| 9 | Park Concert (from “New York, New York”) (Harry Geller) HARRY GELLER & HIS ORCHESTRA – RCA Victor EPC 1032 1955 | 4:03 |
| 10 | Clean Sweep (Milton Rettenberg) CHARLES DORIAN & HIS ORCHESTRA – DOT DLP 3021 1956 | 2:18 |

the ‘70s and ‘80s by charging aspiring lyric writers to have their words set to music, recorded and published and was, like most of them, of somewhat dubious integrity!

The concluding track features the work of **Frank Perkins** (1908-1988) born in Salem, Mass. into a musical family. An accomplished pianist, he gained a doctorate in Economics from Brown University, Providence, Rhode Island, where he conducted his own successful dance band. After graduation, he began to study music seriously, taking private lessons in piano, organ, trombone, saxophone and percussion, as well as composition. He joined Mills Music in 1929 as an arranger and composer. In 1934 he became an arranger for Fred Waring and his Pennsylvanians and, in 1938, began working for Warner Bros. as a conductor and composer. From 1946 onwards he devoted more time to his own compositions, achieving many credits for his motion picture work. Perkins wrote several songs in collaboration with the lyricist Mitchell Parish, the most famous being ‘Stars Fell On Alabama’. His work for television included the music for ‘77 Sunset Strip’, and he was nominated for an Academy Award for his musical direction of the film ‘Gypsy’.

© Tony Clayden 2015

A GUILD LIGHT MUSIC RELEASE

- Compilation, audio restoration and remastering: Alan Bunting
- Final master preparation: Reynolds Mastering, Colchester, England
- Cover: *The Unveiling of the Statue of Liberty, Enlightening the World, 1886*, by Edward Moran, (1829-1901) / © Museum of the City of New York, USA / Bridgeman Images
- Design: Paul Brooks, paulmbrooks@virginmedia.com
- Executive Production: Guild GmbH

■ Guild GmbH, Bärenholzstrasse 8, 8537 Nussbaumen/TG, Switzerland Tel: +41 (0)52 742 85 00

■ Guild GmbH., PO Box 5092, Colchester, Essex CO1 1FN, Great Britain

■ e-mail: info@guildmusic.com World WideWeb-Site: <http://www.guildmusic.com>

WARNING: Copyright subsists in all recordings under this label. Any unauthorised broadcasting, public performance, copying or re-recording thereof in any manner whatsoever will constitute an infringement of such copyright. In the United Kingdom licences for the use of recordings for public performance may be obtained from Phonographic Performances Ltd., 1 Upper James Street, London W1F 9EE.

Born in Philadelphia, **Jack Pleis** (1917-1990) started classical piano at the age of four, and three years later gave his first concert; by eleven, he was performing on a children's radio programme. Entering college to study medicine, he soon became interested in popular music and jazz, and started to play with local bands to help support himself. Eventually he abandoned a medical career and settled in New York, where he achieved notable success as a jazz pianist, composer, arranger, conductor and producer. He recorded for American Decca in the '50s and CBS/Columbia in the '60s. Over many years he worked with an impressive list of famous artistes, including Bing Crosby, Sammy Davis jnr., Benny Goodman, Brenda Lee, Louis Armstrong, Harry Belafonte, The Four Aces and Joe Williams.

Texas-born **Les Baxter** (1922-1956) was already playing piano in concerts at the age of five! He studied piano at Detroit University and later at Pepperdine College, Los Angeles, where he started playing tenor saxophone. Abandoning his original aspiration to be a concert pianist, he turned to popular music as a singer. At the age of 23 he joined Mel Tormé's group, the Mel-Tones, where he sang on a couple of Artie Shaw recordings. In 1950 he joined Capitol Records as a Musical Director and arranger; he conducted the famous Nat King Cole recordings 'Mona Lisa' and 'Too Young' at that time. He turned to composing, achieving success with 'concept albums' of his own orchestral suites, and worked as MD on a number of radio shows. In the '60s and '70s, he wrote the scores for over 100 films, around half of which were for B-movies produced by the budget-conscious company American International Pictures. Eventually the soundtrack work dried-up and he turned to scoring music for theme parks, including Sea World.

Gordon Jenkins (1910-1984) was born in Webster Groves – a suburb of St Louis, Missouri – into a musical family. As a child, he occasionally played the organ in the movie theatre where his father was the resident organist. He learned to play six different instruments and, after winning an amateur ukulele contest in St Louis, he decided to take up music professionally; his first assignment was as an arranger for a local radio station in St Louis. As a composer, pianist and arranger, Jenkins became a highly influential figure in popular music in the 1940s and '50s, renowned for his lush string arrangements. He worked for Paramount Pictures and on radio shows for NBC and CBS. He joined American Decca and made numerous recordings for that company. After a brief stint with the RCA 'X' label, Jenkins moved to Capitol Records where he began a world-famous association as Frank Sinatra's MD. Over a long career he worked with many other famous artistes, including Johnny Cash, The Weavers, Judy Garland, Louis Armstrong, Nat King Cole, Harry Nilsson and Ella Fitzgerald.

Wisconsin-born **George Liberace** (1911-1983) was the elder brother and business partner of the flamboyant pianist and entertainer Wladziu Valentino Liberace ('Lee' to his friends). He appeared regularly on his brother's syndicated 1950s television series as violin accompanist and arranger, where he was usually introduced as 'my brother George'. He acted as a silent 'straight man' on the show, never speaking – in fact audiences thought he couldn't speak! In the '60s he settled in California and formed a band which toured the USA. Later, he became the figurehead of George Liberace Songsmiths Inc., one of numerous 'song-poem' companies that flourished in

| | | |
|----|---|------|
| 11 | Moonlight On The Ganges (Sherman Myers) AXEL STORDAHL & HIS ORCHESTRA – DOT DLP 25282 1960 © | 2:36 |
| 12 | Latin Rhythm (Victor Young) VICTOR YOUNG & HIS ORCHESTRA – Decca DL 8466 1956 | 2:32 |
| 13 | The Anniversary Song (Waves Of The Danube) (Iosif Ivanovici adapted Saul Chaplin) PAUL WESTON & HIS ORCHESTRA – Capitol ST 1563 1961 © | 2:51 |
| 14 | Tally Ho (Otto Cesana) ALFONSO D'ARTEGA & HIS ORCHESTRA – Mercury MG 20060 1955 | 3:03 |
| 15 | Sukiyaki (Hachidai Nakamura) BILLY VAUGHN & HIS ORCHESTRA – DOT DLP 25523 1962 © | 2:15 |
| 16 | Tom And Jerry (Norman Spencer; Earl Hagen) THE SPENCER-HAGEN ORCHESTRA – "X" LXA 1003 1955 | 2:32 |
| 17 | Let's Fall In Love (Harold Arlen) NELSON RIDDLE & HIS ORCHESTRA – Capitol ST 915 1958 © | 2:20 |
| 18 | Rhapsody For Jayne (Bernie Wayne) BERNIE WAYNE & HIS ORCHESTRA – ABC Paramount 113 1955 | 2:30 |
| 19 | Fleurette (Victor Herbert) ROCHESTER POPS ORCHESTRA conducted by MORTON GOULD – Columbia Masterworks AL 50 1953 | 3:03 |
| 20 | Push De Button (from "Jamaica") (Harold Arlen) DAVID ROSE & HIS ORCHESTRA – MGM E 3612 1957 | 1:43 |

- | | | |
|----|---|------|
| 21 | A Catchy Tune (Sidney Lippman) JACK PLEIS & HIS ORCHESTRA – Decca DL 8422 1957 | 2:38 |
| 22 | Sway (Quien Sera) (Pablo Beltran Ruiz) LES BAXTER & HIS ORCHESTRA – Capitol T 733 1957 | 2:49 |
| 23 | Hawaiian Paradise (Harry Owens) GORDON JENKINS & HIS ORCHESTRA – Columbia CS 8564 1962 © | 4:07 |
| 24 | Yodel On The String (G Robinson) GEORGE LIBERACE & HIS ORCHESTRA – Columbia CL 2555 1955 | 2:03 |
| 25 | Carromata (Frank Perkins) FRANK PERKINS & HIS "POPS" ORCHESTRA – Decca DL 8467 1954 | 3:03 |

The copyright dates after the catalogue numbers indicate when the original recording was first released. Stereo tracks are marked © after the date. Compiled from the collections of Alan Bunting and Kevin Stapylton.

The Golden Age Of Light Music

There are now 130 CDs in the series, providing light music lovers with collections of recordings often difficult to find elsewhere. Remastered to the highest standards, each CD plays between 70 and 79 minutes with no duplication of tracks within the series.

If you have difficulty in finding copies of other CDs in the Guild *Golden Age of Light Music* series at your local record store, you can always order them direct from Guild Music.

Write to: Guild GmbH, Bärenholzstrasse 8, 8537 Nussbaumen/TG, Switzerland,
or order through the website: www.guildmusic.com. Major credit cards accepted.

Born in Oradell, New Jersey, **Nelson Riddle** (1921-1985) started playing piano at the age of eight and the trombone at fourteen. By then he had already decided to become a professional musician, with aspirations to become a jazz trombonist. However, realising that he did not have the right co-ordination, he turned his attention to arranging and composing. Enlisting in the Merchant Marines, he met Alan Shulman, with whom he began to study orchestration and, in 1944, joined the Tommy Dorsey Orchestra in Chicago. After further war service he went to Hollywood, writing and arranging for recording and radio projects. He joined Capitol Records in 1950, working with Les Baxter (see also below) and ultimately with Frank Sinatra. Over the years he was associated with an impressive roll of famous artistes, including Nat King Cole, Judy Garland, Dean Martin, Peggy Lee, Johnny Mathis and Rosemary Clooney. Towards the end of his life, he made three platinum albums with Linda Ronstadt. He also found time to record a number of instrumental albums, and this marks his twelfth appearance in the Guild series.

Born Bernard Weitzner in Paterson, New Jersey, **Bernie Wayne** (1919-1993) was a prolific writer with over 1000 songs to his credit; he also specialised in advertising 'jingles' and composed some publisher's library 'mood music'. In the USA his best known instrumental piece is the theme for the 'Miss America Pageant'. He had an enormous hit with the song 'Blue Velvet', recorded by Tony Bennett at the start of the latter's career in 1951; it became a million-seller, remaining at number one in the American charts for three weeks, earning Wayne handsome royalties for many years. He also worked on numerous film scores, one of the most prominent being 'Zorba The Greek'. His instrumental compositions include Port-au-Prince (GLCD 5130), Veradero (GLCD 5111) and Blues On The Rocks (GLCD 5187).

The **Rochester Pops Orchestra** is a sub-unit of the famous Rochester Philharmonic Orchestra in the City of Rochester, New York State. It has made numerous recordings, often under the name of the 'Eastman-Rochester Pops Orchestra'. It is conducted on this occasion by **Morton Gould** (1913-1996) born in Richmond Hill, N.Y. of mixed Russian and Austrian parentage. He was able to play by ear from the age of four and gave his first concert performance aged six! Early in his career he played in jazz bands and became staff pianist at Radio City Music Hall in 1931; subsequently he became an MD for the Mutual Broadcasting System and then for CBS, where he made many recordings. His switch to RCA Victor in 1954 began a long association with that company. With an extensive list of both 'classical' and popular pieces to his credit, the versatile Gould became one of the most highly respected American composers. His distinguished career was crowned with a Pulitzer Prize for his 'Stringmusic', just a year before his death at the age of 82.

London-born and Chicago-raised, **David Rose** (1910-1990) has previously contributed ninety-five tracks to the Guild series. He graduated from the Chicago College of Music, and during World War II served as a music director in the US Army Air Force. His work as a composer and conductor in TV, Film and Recordings earned him four 'Emmy' awards, twenty-two 'Grammys' and an Oscar nomination. With a career spanning sixty-five years, his best known compositions include *Holiday For Strings*, *The Stripper* (both on Guild), and the music for the television series 'Bonanza'.

Vaughan and Jo Stafford (who became his wife in 1952), dividing his time between radio and television work and recording studio sessions. He formed, and became first National President of, the National Academy of Recording Arts and Sciences, which introduced the 'Grammy' awards.

Born in Mexico, **Alfonso D'Artega** (1907-1998) emigrated with his family to the USA in 1918. He studied music and composition at Strassberg's Conservatory, St. Louis, Missouri with Boris Levenson, who had been a pupil of Nicolai Rimsky-Korsakov. D'Artega became a conductor, arranger, songwriter and also an actor! Well-known for both live concerts and radio work, he was appointed permanent conductor of the Carnegie Hall 'Pops' concerts, which began in 1946. In 1947, he played the role of Tchaikovsky in the film 'Carnegie Hall', in addition to conducting the film score. For many years he regularly guest-conducted several prominent American symphony orchestras. An earlier venture was the formation of a twenty-piece all-girl orchestra, founded in New York City in 1942; this played at a number of military bases in the US, and also travelled throughout the Pacific and Europe, entertaining servicemen throughout World War 2.

Billy Vaughn (born William Richard) (1919-1991) was a singer, multi-instrumentalist and orchestra leader, who also became A & R manager for DOT records. Born in Glasgow, Kentucky, he was inspired by his music-loving father, a barber by trade. Vaughn taught himself to play the mandolin when only three, and he eventually learned to play about eight other instruments. He served in the US Army during World War 2 and, after discharge, decided to make music his career and enrolled into West Kentucky State College (now West Kentucky University), majoring in music. He also learned barbering skills from his father, and used these to support himself whilst studying when there was a shortage of piano-playing work in nightclubs and lounges. With three other students, he formed the Hilltoppers vocal quartet. He eventually became one of the most successful orchestral leaders of all time, with a total of 42 singles and 30 albums in the Billboard charts. Famous for his 'twin-saxes' sound, he achieved great popularity and his worldwide tours were frequently sell-outs.

Herbert Winfield Spencer (born in Chile, 1905-1992) was an Oscar-nominated composer and orchestrator. He became widely known for his early work in films and television and later for his long association with the composer John Williams, for whom he became principal orchestrator. He collaborated with Williams on many films, including the original Star Wars trilogy, and continued with this work almost up to the time of his death at the age of 87. **Earle Harry Hagen** (1919-2008) was another composer who specialised in music for motion pictures and television. He was born in Chicago and raised in Los Angeles, where he learned trombone in junior high school. Leaving home at sixteen, he worked for the travelling bands of Tommy Dorsey, Benny Goodman and Ray Noble. Hagen's most famous composition is 'Harlem Nocturne', written in 1939. He remained a teacher of the trombone and wrote several books on music arranging and scoring. The two men teamed-up in 1953 to create the **Spencer-Hagen Orchestra**, which recorded albums for the RCA 'X' label and for Liberty Records. They also formed a successful organisation to write scores for TV 'sitcoms' and other shows.

It is highly unlikely that any other country ever produced as many large orchestras as did the United States of America. For many years virtually every US city of any size had its own Symphony Orchestra – and from the 1940s through to the '60s, the number of established major Light Orchestras ultimately exceeded one hundred. The best are featured in this series, each CD presenting a mix of ensembles whose names are well-known, alongside those that are relatively unfamiliar. Some were subsidiaries of regular 'Classical' orchestras – these were often dubbed 'Pops' orchestras – whilst others were associated with the Motion Picture industry, or assembled specifically for studio recording sessions. The musicians employed were generally of the highest calibre and the quality of their performances arguably second-to-none. This claim is substantiated by the large number of recordings issued during those years, and by their enormous popularity throughout the world.

Warren Barker (1923-2006) was born in Oakland, California, and educated at the University of California. He worked in nightclubs in Las Vegas and became active in music for Films, Radio and Television. He is best known for the incidental music for the 1960s US TV series 'Bewitched'. He composed and arranged numerous pieces for concert ensembles, which are frequently performed by School and University symphonic bands and for fifty years was the musical director of the famous NBC television programme 'The Railroad Hotel'.

Another 'son' of Oakland, California, **Monty Kelly** (born Montgomery Jerome) (1910-1971) was active from the 1940s to the 1960s. He learned the trumpet and turned professional, performing in various West Coast ensembles, including the Columbia (CBS) Orchestra in San Francisco. He was appointed first trumpet and arranger for Paul Whiteman and subsequently arranger and musical director for the Bob Hope Show. His orchestra was voted by Cash Box Magazine as 'most promising' in 1953. Kelly composed and arranged for many of the '101 Strings' series of LPs, and made in addition a number of albums with his own orchestra on the Essex label, including his own composition *Cubamba*, presented here.

A native of Chicago and son of a distinguished synagogue cantor, child prodigy violinist **Herman Clebanoff** (1917-2004) was acting as concert-master (leader) of the classical Civic Orchestra in his home city before the age of twenty. He worked for many years for NBC and, from 1945-55, he led their Chicago based orchestra, performing a wide repertoire from the classics to popular compositions. Usually billed as just 'Clebanoff', he made many records for the Mercury company, who successfully promoted him as an American rival to Annunzio Mantovani and George Melachrino.

Italian-born and a graduate of the Milan Conservatory, **Alfredo Antonini** (1901-1983) studied under maestro Arturo Toscanini. Moving to the USA, he established himself as a composer and a conductor during the 1930s. The following decade saw him becoming well-known to the listening public through his radio programmes, during the course of which he conducted three different ensembles of the Columbia Broadcasting System. He made frequent appearances at some of the principal concert halls in the Americas, accompanying many leading singers. The 1950s saw him featured in television programmes aimed at bringing classical music to the masses, during which he collaborated with stars such as Julie Andrews, Eileen Farrell and Beverley Sills; these proved to be very popular and

received critical acclaim. He appeared on several LPs, conducting a wide range of material reflecting his wide interests, including symphonic compositions, popular music from Latin America and Grand Opera.

Mahlon (LeGrande) Merrick (1900-1969) was born in Farmington, Iowa. Originally a saxophone player, he turned his attention to the worlds of radio, motion pictures and especially television. Over the years, he worked on a number of popular US TV series, particularly 'The George Burns and Gracie Allen Show', 'The Jack Benny Program', 'The Abbot and Costello Show' and the 'Gillette Cavalcade Of Sports'. He was also active as a composer and *Snow Flurries* is taken from an album he made in the 1950s featuring a number of his works.

Like many of his musical contemporaries **Al (Alfred) Goodman** (1890-1972) was born in Russia, his family forming part of the huge wave of emigration to the USA in the late nineteenth / early twentieth centuries. They settled in Baltimore, Maryland, where he was educated at the High School, subsequently gaining a scholarship to that city's Peabody Institute. At the age of five, he was already singing in a choir and later played in the pit of a local cinema. On moving to New York his musical career commenced as a piano player in a music publishing house. Goodman eventually became a conductor and arranger for **Al Jolson**, his work featuring on the sound track of the first talking picture 'The Jazz Singer'. In the 1930s and '40s he was associated with several radio shows as musical consultant and director, and he made many fine orchestral arrangements of pop songs and standards. Over the years and into the 1950s, he produced numerous records, many of them for little-known labels and also for the RCA Victor company.

Another child of immigrants from Eastern Europe, **Al (Albert) Sack** (1911-1947) was a conductor, arranger, composer and gifted violinist. He was born in New York, although his parents soon settled in Cleveland, Ohio. His father, a tailor by trade, was an amateur musician who instilled a love of music into his son. At the age of 17 he gained his first professional job with the orchestra of the NBC affiliate in Cleveland. He stayed there for six years, during which time he also started to conduct. In 1940 he became an arranger for **David Rose**, working on a regular radio show and, in 1943, he was hired by **Paul Whiteman** as associate director and chief arranger. He acted as the violin 'double' for **Leslie Howard** in the film 'Intermezzo'. Sack worked as MD for a huge roster of musical artistes, but his burgeoning career was tragically cut short at the age of only 36, when he died as a result of a heart attack. His numerous recordings included many for the American Black and White Records label made between 1945 and 1947. Tops reissued them on LPs and 45s in the 1950s and included several previously unissued recordings, one of which was *Dancing In The Dark*.

John Scott Trotter (1908-1975) received a classical training at the University of North Carolina. After joining the **Hal Kemp** band in New York, he started making arrangements and appeared on many radio shows during the '30s. He caught the attention of **Bing Crosby** in 1937, became Crosby's arranger and conducted the backing orchestra for the 'Kraft Radio Show', 'clocking-up' more than three hundred editions. He was the MD on numerous Crosby records and films and also worked on many television shows from the late 1940s onwards. After around seventeen years with Crosby he was engaged by the Warner Bros. label for which he made several LPs, performing a mixture of standards and instrumental favourites, including a few of his own compositions.

Canadian born **Harry Max Geller** (1913-2008) was well known as a jazz trumpeter and, in the late 1930s, played lead for **Artie Shaw's** first big band. He eventually led his own outfit and later moved into radio and television work as a composer and arranger. In the 1960s, whilst at the CBS music department, he worked on series such as "Gunsmoke" and "Hawaii Five-O", and in 1963 wrote the music for 32 episodes of ABC's "The Patty Duke Show". In the 1970s he provided the scores for several ABC Television movies including "The Challenge" and "Dead Man On The Run". His "Subway Polka" (on Guild GLCD 5177) was, for several years, used as the theme for the American TV series "Beat The Clock".

Despite extensive research, it has not been possible so far to discover any biographical information about **Charles Dorian**. The US record company DOT issued three LPs by him - the first, in 1956, was 'Flash Of Strings' from which *Clean Sweep* (Track 10) and *What's The Rush* (to be found on GLCD 5135) were taken. Billboard's December 1956 review said "Here is a package of superior musicianship introducing a new maestro-arranger of exceptional ability" but gave no personal information. Two further albums, 'Dorian Conducting' and 'Calendar Of Sketches' appeared in 1957. It is conjectured that 'Charles Dorian' may have been a pseudonym for a conductor under contract to another record company - this was a not uncommon practice at that time.

The son of Norwegian immigrants, **Axel Stordahl** (1913-1963) was born in Staten Island, New York. He first played trumpet with the **Bert Block** Band and was later engaged by **Tommy Dorsey** in 1936, where he soon began to act as arranger. Although he excelled at writing swinging big band music, his preference was for sensitive interpretations of ballads. In this connection, he started to arrange for **Frank Sinatra** during their tenure with Dorsey, and subsequently when working for various record companies. Sinatra 'cut' over three hundred sides for Columbia Records, three-quarters of these being arranged by Stordahl. He latterly arranged for, and conducted, studio ensembles on US radio and television.

Chicago-born **Victor Young** (1900-1956) a member of a talented musical family, began playing the violin at the age of six. At ten he studied violin at the Warsaw Imperial Conservatory, and later piano at the Paris Conservatoire. He eventually turned his energies to popular music and moved to Hollywood, concentrating on Films, Light Music Recordings and backing many famous singers. Although nominated for twenty-two Academy Awards, he sadly only received one - posthumously - for his score for 'Around The World In Eighty Days'.

Paul Weston (born Paul Wetstein, Springfield, Mass., 1912-1996) was a pianist, arranger, composer and conductor. Showing a keen interest in music from an early age, he learned piano from the age of 8 and later the clarinet. He graduated in Economics with honours from Dartmouth College, New Hampshire, where he led a college band and provided the arrangements, the proceeds from this enterprise paying for his tuition fees. He sustained serious injuries as a result of a train accident which precluded him from playing for a considerable time and he turned his attention to arranging. Over a long and busy career, Weston worked with many giants of the US entertainment business including **Tommy Dorsey**, **Dinah Shore**, **Bing Crosby**, **Johnny Mercer**, **Doris Day**, **Rosemary Clooney**, **Sarah**